MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 103 TOLEDO, OHIO SEPTEMBER, 1943

BLACK HAWTHORN VASE CHINESE, KANG HSI PERIOD
GIFT OF EDWARD DRUMMOND LIBBEY

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

EDITOR: BLAKE-MORE GODWIN, M. A., DIRECTOR, THE TOLEDO MUSEUM OF ART
ASSOCIATE EDITOR: NELL L. JAFFE, ASSISTANT TO THE DIRECTOR

NUMBER 103 TOLEDO, OHIO SEPTEMBER, 1943

Art is that science whose laws applied to all things made by man make them most pleasing to the senses. *George W. Stevens*

EDITORIAL

THIS issue of the Museum News combines announcement and invitation. In its pages are briefly described some of the exhibitions and activities planned for the coming season. It is sent to many beyond our membership list to invite all, Members and non-members alike, to take advantage of the opportunities which we offer.

Under compulsion of the times we are conserving in many ways. Our income is reduced. We have lost about twenty percent of our staff. Our use of many materials is restricted. Even so, we are offering as lively and interesting, though not as extensive, a program as we have ever presented.

Museum collections, in many fields among the finest to be found anywhere in this country, remain undisturbed in the galleries, a source of constant diversion, pleasure, and inspiration to the many visitors who come throughout the week and on Sunday afternoons.

Monthly exhibitions will bring to Toledo much of current and lasting interest, of beauty revealed through the eye of the artist.

The School of Design offers sound instruction for the novice, the amateur, the student or the budding professional. In its classes all who seek for greater beauty in their own lives may find the key to its attainment.

Our concerts and our work in music appreciation offer equally great opportunities to those whose chief aesthetic joy is in sound rather than in sight.

The varied program of courses, lectures and talks on art provides a stimulating interchange of ideas, gives opportunity for discussion of many interesting points.

While much is prepared for adults, even more is available for children. There is no better place for a child to spend his Saturdays than in the Museum, developing his talents in the School of Design, learning of the lasting accomplishments of man in the art talks, or acquiring the fundamentals that will forever after enhance his enjoyment in the music appreciation classes.

In addition to the regularly scheduled events we are ready and particularly eager to arrange special lectures and talks upon our collections, our exhibitions, our concerts, or other phases of art and music for any groups requesting them.

We offer a wealth of material to the school teacher seeking to enliven her classroom work through a first hand knowledge of man's productions in remote times or foreign lands, as well as the arts and crafts of our own country. We can provide background material for groups engaged in the study of our allies or our enemies. We are willing to try to help open the door to the enjoyment of the treasures which the Museum contains.

All of the services which we offer to the community, save the evening concerts alone, for which a nominal charge is made, are free to all for the asking. The Museum is open on Sundays from two until six and on weekdays from nine until five, and we will gladly make arrangements for requested programs for schools, clubs or other groups within these hours.

Despite the press of wartime activities and gasoline rationing, it is still possible to get to the Museum. That was adequately demonstrated last year by the two hundred thirty thousand visits which were made. Street cars and busses pass our door, and some people have found walking a pleasure. An hour or so in the Museum on a Sunday afternoon will always be most rewarding, whether spent in the quiet contemplation of the old favorites in the Museum collections, in experiencing the new delights of the temporary exhibitions, in listening to a gallery talk, or in attending a concert by either local or imported talent.

The Museum offers many opportunities. Everyone is most cordially invited to make the most of them.

A FAMOUS CHINESE PORCELAIN VASE

CHINESE porcelain has become a very common part of Occidental life. Since the first examples were introduced into Europe in the sixteenth century, there has been a constant and extensive influx there and in America ranging from common tableware to outstanding objects of art.

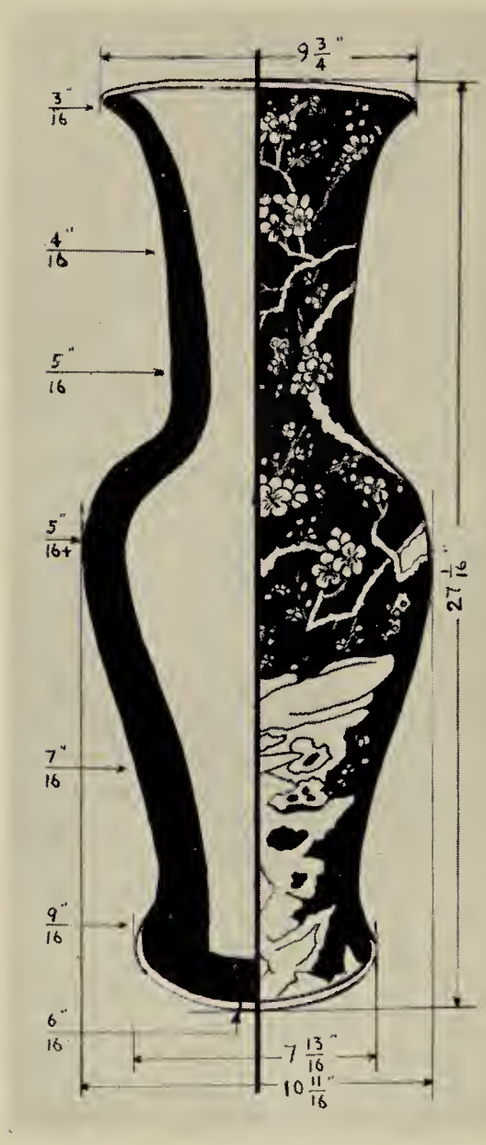
In the early days of China's porcelain trade with western nations all porcellaneous wares were generally supposed to be antiques. Due either to the gullibility of Westerners or a belief in the honesty of Chinese merchants, the antiquity suggested by the date marks on many of the pieces was taken at face value and in almost every instance these pieces were dated much earlier than their actual fabrication. The Chinese, having a natural reverence for antiquity and assuming that foreigners were similarly inclined, were prone to antedate everything that was exported, even as they inscribed with early date marks objects for their own use. It was not until the late nineteenth century that Westerners began to observe Chinese porcelain ware systematically and apply scholarly research to the inaccuracy of Chinese dating. It was found that thousands of examples had been assigned to the popular reigns of the Ming Dynasty (1368-1644 A.D.), merely because the Chinese had so inscribed them, but that obviously the porcelain was much later and in some instances no earlier than the date of their actual shipment to western markets. It was not uncommon to encounter porcelain objects inscribed with date marks which were one, two, three or even four centuries earlier than the time of their fabrication.

The magnificent specimen which has just been added to the Oriental section of the Museum is an example in point. On the bottom, under the glaze, it has a very fine date mark in blue within a double circle, which reads, "Ta Ming Ch'eng Hua nien chih". Translated this means, "Made in the Ch'eng Hua Period of the Great Ming Dynasty." The date of the Ch'eng Hua Period is from 1465 to 1487 A.D. If Chinese date marks can be taken literally, this should place the object in a popular reign of the great Ming Dynasty, but unfortunately for those who reverence great age more than beauty, this date is far too early for this type of porcelain. Stylistically it is two hundred years later. In all particulars it conforms to the well-known type that was produced by the Chinese in the Kang Hsi Period (1662-1722). But this example loses none of its importance because it was erroneously dated by the Chinese potter who made it. It was never meant to be a commercial or export piece. Its importance would be recognized by

Chinese and western connoisseurs alike. As a matter of fact, these larger porcelain objects, and especially the so-called hawthorn type of which this is an example, were produced as objets d'art.

The term hawthorn is a curious misnomer. When porcelains of this design first appeared in western collections they were called hawthorns on the assumption that the particular floral decoration which is common to them all was the Chinese hawthorn. It is in fact the Chinese mei-flower or plum blossom. Our example is a black hawthorn and as such it will inevitably be known because the name has now become a universal term, internationally accepted. The word black refers to the type of background against which the plum blossoms, on their tree-like branches, and the rocks, birds, and sprays of bamboo are artistically dispersed. Three colors only are used to complete the color scheme against the black groundwork; the white plum blossoms have yellow centers, the rocks are brilliant green, somewhat mottled, and the tree trunks and branches are purplish, more generally referred to as aubergine. Apparently the major interest of the Chinese decorator was to produce a purely decorative effect, because the green of the rocks is hardly that of nature and the birds have brilliant green wings and tails. Confining himself to a prescribed three-color palette, he has produced what is instantly recognized as a masterpiece. The disposition of his colors according to any naturalistic use was obviously unimportant. It is the fundamentals, the drawing, the quality of the enamel colors and the ideal form of the vase, that make this particular piece one of the more famous examples known among this group of Chinese porcelains. Its shape is not unusual, as all of the great hawthorns are similar although they vary, of course, according to the personal skill of each modeler, or potter, and the artistic skill of the decorator. In this instance the decorator used enamels. They are translucent, unctuous, brilliant, and thick, but the mottling on the green rocks, which adds so much to the general effect, was secured by wiping out or thinning the enamel and permitting the whitish biscuit to show through in spots.

With all this in mind, it interested us to investigate the actual fabrication of the vase. In the first place the size (about twenty-seven inches high and eleven inches broad), especially the height, represented a considerable weight of clay, with a downward thrust which would make it difficult to retain perfect form during shaping and firing. But apparently the excellence of the basic shape and material made it possible for the potter to ignore this factor and proceed with confidence in producing a perfect form. With accurate mechanical means we measured the thickness of the walls. Con-



sidering the weight of the vase the walls are surprisingly thin. In the accompanying diagrammatic illustration, one sees the perfect control and interesting progression of thickness from three-sixteenths of an inch at the rim to nine-sixteenths of an inch at the base. The actual bottom or base of the vase, however, is about three-eighths of an inch thick, due to the cutting away of the clay at the bottom to form a slight depression; thus producing a slightly heavier circular foot around the base.

Years ago this vase was added to the collection of Judge Elbert H. Gary for whom the model town of a generation or so ago, Gary, Indiana, was named. Because of its excellence and its owner's prominence, it became known to all lovers of fine Chinese porcelain as the Gary vase. After his death, it was sold at auction with the rest of his collection in 1928. Secured as the gift of Edward Drummond Libbey, it is the preeminent piece of Chinese porcelain in our collection.

A GIFT OF EGYPTIAN OBJECTS

As the gift of Mrs. Grant Williams we have recently received beautiful specimens of Egyptian beads, including carnelian, garnet, and jasper, which exemplify this type of craftsmanship of the XVIII-XIX Dynasties (1580-1205 B.C.). The beads are now installed in the Egyptian Gallery assembled as a string of beads simulating a necklace. Mrs. Williams has also added three important pieces of Egyptian pottery, made sometime before 3400 B.C. Besides the above, Mrs. Williams has also added to our Egyptian collection three alabaster vases, all of which may be dated as early as the First Dynasty (3400 B.C.).

THE SCHOOL OF DESIGN

WHILE effort strains toward victory and efficiency hastens to insure the lives of American fighting men, many Toledo citizens find in Museum School classes the personal "pause that refreshes," their one relaxation from a wartime schedule. Daily these wives and mothers build homes comforting and comfortable despite current shortages of help and materials. In the absence of sons overseas or husbands at the front, despite work in industry or services to our enlisted men, these adults claim a few hours of normal life and elect to spend it in our art classes.

Here they are free of life's current problems; the only pressure is their own eagerness or imagination. They have entered the serenity of a world where the process is as much fun as the result. Home problems are momentarily forgotten in the search for the exact line or shade to represent a memory or the solid reality posed before one's eyes.

More direct approach to form comes in modelling classes and some students advance to the gamble of glazes, their sudden disappointments and their startling rewards as the fired work comes out of our kilns. Tempera, Graphic Advertising, and Drawing from the Model are afternoon classes wherein students approach the decorative techniques current in contemporary American art and advertising. Women with fabrics and rugs make three-dimensional models now of the new rooms coming to them surely when those war bonds mature.

After the day's grind in manufacturing or sales, men find amusement in painting or drawing. Water color contributes its own surprises once you take a brush in hand. Rich, wet color heartens by its gaiety and dash on dark winter evenings. Men train in our Production Illustration classes to speed up the vast output of visual aids that guide new war workers in the handling of complicated machines. Color and Design classes can be suspected of dullness if you are naturally suspicious of any required fundamentals. In reality, they harbor as many surprises and experiments as any other art course.

In Teacher Training classes, university women become art teachers for the wartime crop of youngsters soon to fill our schools. Established teachers from the public and parochial systems return to special classes to add new methods to their long experience. For teachers, Design in the World Around Us is a lecture course taught informally to provoke discussion. It considers the products of industry and advertising which today claim the benefits of planned art qualities.

Children find their time less mortgaged by war than do adults. Yet in some of our classes forty per cent of the youngsters report both parents working. These teen-age children tend younger children, keep neighborhoods quiet for sleeping nightshift workers, and even the boys brag of their k.p. contribution and triumphs. Yet they turn up in nearly as great numbers as ever for their Saturday Museum classes. Reservations for children are heavy as ever this fall, and they will come to their first classes September 11. Adults register at the Museum Thursday, September 9.

From contact with art springs the reassurance of personal achievement and this grows to insight into the accomplishments of true artistry in the work of masters preserved in Museum collections. Life holds no greater satisfaction than that of personal development toward a desired end. No thrill is more recurrent or enduring than the recognition of quality in the work and personality of others.

THE STEVENS SCHOLARSHIP

THE George W. Stevens Scholarship has been awarded to Sister Jane Catherine Lauer. Sister Jane Catherine has an impressive and well-rounded academic background. A Toledoan, she attended St. Ursula Academy. Thence she went to the Colorado State College of Education. Later she matriculated at Teacher's College, Columbia University, where she received the degree of Bachelor of Science in Art Education in 1934. She has spent summers at the art schools at Boothbay Harbor, Maine, and Woodstock, N.Y. She has not neglected Toledo opportunities, for she has pursued courses at Teacher's College of St. John's University, Mary Manse College, and at the Museum. Although the greater part of her collegiate work has been in art, she has had extensive study of Education, English and Science together with other subjects which provide the essential equipment for a well-educated person.

Sister Jane Catherine taught art at Lagrange School and at Scott and DeVilbiss High Schools. Since entering the Ursuline Order she has continued in this field at St. Ursula Academy and Mary Manse College, meanwhile pursuing advanced courses at the Museum. She will spend the coming year on the Stevens Scholarship at the Art Institute of Chicago perfecting her technique as artist and teacher.

We are particularly fortunate in being able to give the scholarship to one who, through her teaching in the parochial educational system, will be able to bring a substantial return to the young people of Toledo.

EXHIBITIONS

FOR the first time in a number of years the principal temporary exhibition for the month of September will feature the work of students in the School of Design. The visitor will not only see the many results of the instruction which is given, but the tools and materials used will also be displayed. There will be examples of drawing, painting, clay modelling, and other crafts by children of all ages—some as young as four—and models from the home-furnishing class as well as other works by adult students. One may even become acquainted with the teachers through the eyes of the children; one of the problems given the student last season was to do a portrait of his teacher and the results are most interesting, if not indeed, startling. The standard of excellence attained by students last year, the result of progressive growth and improvement over a long period, will, we are sure, rank this exhibition among the best of its kind.

Interest in water color painting has steadily grown in recent years. Artists who have already achieved renown in oils are experimenting in water color and many young painters have been attracted by its possibilities. The Museum has each year shown at least one important water color group, usually already organized, such as part of the Art Institute of Chicago's International. In October we will exhibit water colors by a number of American painters, each of the invited artists having been asked to send five or six of his representative works. In this way visitors will become acquainted with some of our contemporary painters, several of whom will have their first introduction to Toledo. The exhibition should be of interest to all, especially those who may be considering the acquisition of a water color for their homes.

During October there will also be shown, in the Unfinished Gallery, a collection of seventy-six photographs of Scenic and Historic Ohio assembled by the Ohio Department of Highways. Without using precious gasoline one may become acquainted with the beauties of our own state, its hills, lakes and rivers, rich farm lands, parks and many historical buildings.

Continuing our plan of last season in showing the Art of our Allies and concentrating this year on the Art of the Western Hemisphere, we will exhibit a comprehensive collection of Contemporary Canadian Painting, from November 7 through December 12.

In addition to the major exhibitions each month, works of Toledo artists will as usual be shown in Gallery 21, and small exhibits of special interest to students in the School Lobby.

EXHIBITIONS FOR CHILDREN

TWO new subjects, Art in America 1620-1840 and Art of the Middle Ages, have been added to the list of exhibitions planned for children this season. These colorful exhibits arranged for ancient history and social studies students will be built around objects from the Museum's own collection. The exhibits are planned for children in the grades and in high school and for their teachers. Related objects from various parts of the Museum's widespread collection will be brought together in one small gallery and their stories told in simple labels, in photograph, and in explanatory drawings.

Egypt 3000 Years Ago begins the 1943-44 series in October. Furniture, architecture, sculpture, painting, costume, and daily life of the ancient Egyptian people will be demonstrated in a colorful setting of illustrative chalk drawings and reproductions of Egyptian paintings. A large granite statue of the Egyptian war goddess Sehkmet will be the center of the temple and architecture display. A reproduction of King Tut-Anhk-Amon's gold-encrusted bed will occupy the center of the gallery, while small articles of clothing and personal adornment which once rested in an ancient Egyptian's tomb will be found in cases near by.

Art in America, 1620-1840, to be shown in November and December, and completely new this year, is the second display in the series. The Museum's early American paintings will be brought together to fill two walls of the gallery, with their particular significance in the world of art well-labeled and explained for American history and painting students. Paintings by Benjamin West, Gilbert Stuart, and John Singleton Copley will be shown, together with reproductions of work by their contemporaries. Original pen sketches by West and engravings of Washington will be included. Pieces of Paul Revere silver, Stiegel glass, Pennsylvania Dutch pottery, and weaving will be featured in the early craft section.

The third and fourth exhibitions in the series are to be on Pompeii and on Medieval Art. The Pompeiian exhibit, in February and March, will show pieces of ancient Roman glass as well as coins, stone inscriptions, prints of murals, and reproductions of Pompeiian musical instruments and furniture.

Art in the Middle Ages, the second completely new exhibition, and the fourth in the children's series, will be arranged in the Cloister. Here, illuminated manuscripts, tapestry and other medieval materials from Museum collections will be assembled in April and May to supplement the architecture, sculpture and stained glass now permanently installed.

MANY FINE CONCERTS ARRANGED

THE Museum has prepared an extensive program of concerts for the coming season. Many of them will be free of charge while others will be presented as in the past at the very reasonable prices which contemplate covering only the cost of talent.

The main Peristyle series has been arranged in the light of the replies received to the questionnaires distributed last spring. As has long been the case, the greatest vote of popularity went to the various symphony orchestras. In the coming season are included three of last year's favorites: the Cincinnati Orchestra under Goossens, the Minneapolis under Mitropoulos, and the Chicago under its new conductor, Desire Defauw, who will make his first Toledo appearance at the Museum. The Pittsburgh Symphony Orchestra is a newcomer on our series under its noted leader, Fritz Reiner. The interest evidenced in La Boheme last season has prompted the re-engagement of the company for presentation of Gounod's Faust, on Friday, October 15. Frances Greer, Jan Kiepura, Mack Harrell, and Nicola Moscona, all of the Metropolitan Opera, will be heard in leading roles. The pianist of the season will be Rudolf Serkin. Helen Traubel, the Metropolitan's great Wagnerian soprano, will appear in recital. Both she and Mr. Serkin were high ranking on the questionnaires.

A reasonable number of season tickets for this course are available and may be secured at the Concert Office on weekdays from 10:00 to 12:00 and 2:00 to 4:00 and on Saturdays from 10:00 to 12:30. Reservations may also be made by telephone, MAin 2251.

The Annual Concert for the membership of the Art Museum, which is quite distinct from the Concert Series, will be held on December 9, and will be presented by the Boston Symphony Orchestra.

Two additional events, for which tickets will be sold separately are contemplated. In response to many requests for light opera, the Museum has arranged for the Philadelphia Opera Company to present Johann Strauss' The Bat (Die Fledermaus) in the Peristyle on January 14. This delightful work has recently had a most successful season on Broadway under the name of Rosalinda. Mia Slavenska, premiere ballerina of the Monte Carlo Ballet, will appear with a group of assisting dancers on March 29.

A substantial program of free concerts has also been arranged. The Toledo Guild of Organists and the Museum will jointly present Charles M. Courboin in the Peristyle on the evening of October 6. His splendid reputation is assurance of a most notable recital. Other free concerts, to be held in the Auditorium on Sunday after-

noons, include Jennie Tourel, mezzo-soprano, October 31, the Budapest String Quartet on November 21, and a re-appearance of the Trapp Family on November 28. Still other educational concerts are scheduled for later in the season. Programs by Toledo musical organizations are in process of being arranged and will be announced from time to time.

SCHEDULE OF EDUCATIONAL ACTIVITIES

MANY Museum lectures are arranged in continuous courses, one talk being given each week, each following the preceding one in logical sequence. Those attending regularly gain a comprehensive knowledge of the period or type of art or music under discussion. However, each lecture is so planned that it is complete in itself, and anyone is welcome to any session, whether he expects to attend regularly or not. While college credit is available for certain courses, all are planned for the popular rather than the academic mind. Those who receive credit are required to do additional work of high scholastic standards. Anyone attending the lectures may participate in this extra study if he so desires, but those not seeking credit are neither required nor expected to do so.

ART HISTORY—RENAISSANCE ART OUTSIDE ITALY

Tuesday Evenings at 7:00 o'clock

Sept.	14	Meaning of the Renaissance
	21	Beginnings of the Renaissance in the North
	28	The Van Eycks of Bruges
Oct.	5	Roger van der Weyden of Tournai
	12	The Louvain, Ghent, and Late Bruges Schools
	19	Sixteenth Century Painters of the Antwerp School
	26	Peter Paul Rubens
Nov.	2	Anthony van Dyck and Other Contemporaries of Rubens
	9	Albrecht Durer as Painter
	16	Durer's Masterly Engravings
	23	Hans Holbein, Painter to Henry VIII
	30	Franz Hals and Seventeenth Century Dutch Painting
Dec.	7	The Great Rembrandt—Painter
	14	The Great Rembrandt—Etcher
Jan.	4	The Little Masters of Holland
	11	The Little Masters of Holland
	18	Examination (for credit students)
	25	Vermeer of Delft

REGISTERING FOR SATURDAY ART CLASSES

Feb.	1	Pieter de Hooch
	8	Gerard Terborch
	15	Dutch Landscape and Still-life Painters
	22	Early Renaissance in France
	29	School of Fontainebleau
Mar.	7	The Clouets
	14	French Painters of the Seventeenth Century
	21	Claude Lorraine
	28	Nicholas Poussin
April	11	The Renaissance Reaches Spain
	18	El Greco
	25	El Greco
May	2	Ribera and Zurbaran
	9	Velasquez
	16	Velasquez
	23	Murillo and Leal
June	6	Examination (for credit students)

ART APPRECIATION—THE ARTIST'S TECHNIQUE

Thursday Afternoons at 4:00 o'clock

Sept.	16	Introduction and Outline
	23	Creative Expression in Work of Students
	30	Amalia by Alexander Brook
Oct.	7	Style and Technique in American Water Colors
	14	Beauty of Line in Drawing
	21	The French Impressionists and Post-Impressionists
	28	Big Rock Pool by Henry Mattson
Nov.	4	Pursuit by Reginald Marsh
	11	Canadian Art Exhibition
	18	Portraits through the Ages
Dec.	2	The Skill of the Glass Blower
	9	Living Form in Sculpture
	16	New Moon by Hilde Kayn
Jan.	6	The Pre-Columbian Exhibition
	13	End of Summer by Gladys Rockmore Davis
	20	Examination (for credit students)
	27	Why Do People Paint?
Feb.	3	A Review of Art Principles
	10	Brazil Builds
	17	The Medium of Egg Tempera
	24	Line and Value in Prints
Mar.	2	Artists as Draughtsmen
	9	Any Questions?
	16	Modern European and American Landscape Painting
	23	An Art Record of the War
	30	Textural Painting in Color
April	13	Contemporary Ceramics
	20	Historic European Rooms in Miniature
	27	Medieval Art—Museum Cloister
May	4	Art Produced in Toledo
	11	International Photography Salon
	18	The Student's Approach to Art
	25	Analysis of a Selected Painting
June	1	What Have We Learned about Art?
	8	Examination (for credit students)

CULTURAL INTERCHANGE BETWEEN EASTERN ASIA AND AMERICA

Friday Afternoons at 4:00 o'clock

Sept.	17	North America in Prehistoric Times
	24	Asian Migrations to the American Continent
Oct.	1	The Basket-makers, Cave Dwellers of Ancient America
	8	Prehistoric Southern Culture: the Pueblo Region
	15	Prehistoric Northern Culture: the Bering Sea Region
	22	Prehistoric Cultures in Northeastern Asia
	29	Asiatic and American Eskimos
Nov.	5	Mayan Culture, Old Empire: Honduras and Guatemala
	12	Mayan Culture, New Empire in Yucatan
	19	Mound Builders of the Mississippi Valley
Dec.	3	The Toltecs and Their Culture
	10	The Aztecs and Their Culture
	17	The Spanish Conquest: the Doom of Ancient America
Jan.	7	Review: Pictorial Summary
	14	Special Interpretation
	21	Gallery Talk, Special Exhibition of Pre-Columbian Art
	28	The Lure of Asia, Resulting in the Rediscovery of America
Feb.	4	Mongoloids in Eastern America at the Time of Columbus
	11	Pioneer Contacts with Eastern Asia
	18	Clipper Ships to Eastern Asia
	25	Eastern Asia about 1800 and Its Influence in the Occident
Mar.	3	Relations with Eastern Asia at the Time of Admiral Perry
	10	American Teachers and Art Connoisseurs in the Orient
	17	Oriental Collections of Importance in America
	24	Art Connoisseurs from Asia—Their Impact on American Culture
	31	East Asiatic Culture as Interpreted by Lafcadio Hearn
April	14	East Asiatic Art and Literature Accepted by the Occident
	21	American Influence in China
	28	American Influence in Japan
May	5	Chinese and Japanese Influence on American Art
	12	A Forecast of Cultural Relations in Post-war Times
	19	Review: Pictorial Summary
	26	Special Interpretation

MUSIC THROUGH THE SEVENTEENTH CENTURY

Tuesday Mornings at 10:30 o'clock

Sept.	14	Ancient Greece
	21	Byzantine Music
	28	Music in Rome
Oct.	5	The Beginnings of Christian Church Music
	12	The Development of Gregorian Chant
	19	Plain Chant in Relation to Romanesque Art
	26	Secular Music of the Middle Ages
Nov.	2	Guido of Arezzo and His Contemporaries
	9	The Influence of Medieval Poetry and Drama
	16	Minstrels, Troubadours and Trouveres
	23	The Origins of Polyphonic Music
	30	Ars Antiqua and Ars Nova
Dec.	7	New Trends in Musical Thought
	14	English Music of the Late Middle Ages
Jan.	4	The Flemish School
	11	The Meistersinger in Germany
	18	Luther and Protestant Music
	25	French Music of the Renaissance
Feb.	1	Orlando di Lasso
	8	Palestrina
	15	Instruments and Instrumental Music
	22	Spanish Music of the Renaissance
	29	Music of Tudor England
Mar.	7	English Madrigals
	14	The Beginnings of the Baroque
	21	The Early Music Drama
	28	Claudio Monteverdi
April	11	Further Development of Opera and Oratorio
	18	Protestant Church Music of the 17th Century
	25	Music at the French Court
May	2	The Rise of the Harpsichord
	9	Henry Purcell and His Times
	16	Musical Thought of the Baroque
	23	The Migration of Italian Opera
June	6	Instrumental Music of the Late 17th Century

PRE-CONCERT LECTURES

Tuesday Evenings at 7:30 o'clock

Oct.	12	Gounod's Faust
Nov.	2	Cincinnati Orchestra Program
	9	Cincinnati Orchestra Program
	30	Boston Symphony Program
Dec.	7	Boston Symphony Program
Jan.	11	Rudolf Serkin's Program
	13*	Strauss', The Bat
	25	Minneapolis Symphony Program
Feb.	1	Minneapolis Symphony Program
	15	Pittsburgh Symphony Program
	22	Pittsburgh Symphony Program
Mar.	7	Helen Traubel's Program
	14	Chicago Symphony Program

*Thursday Evening

FORM AND ANALYSIS OF MUSIC

Thursday Mornings at 10:00 o'clock

THE courses in the theory of music begun several years ago will be continued this year. A thorough review of basic harmony during the first few weeks, including written exercises, dictation, and harmonic analysis, will pave the way for new study. Included during the season will be examination of selected Bach chorales with practice in writing figured basses, and the elements of musical form based on works from the major composers. This course is open to all who have a good foundation in harmony,

THE MUSEUM'S RECORD LIBRARY

One of the popular projects in the Museum's music program is the record lending library which contains more than three thousand records, covering the most important music from medieval times to the present. Facilities are available for as many as sixteen persons to listen to records on machines equipped with headphones. The library is open on Monday, Wednesday, Friday, and Saturday afternoons from 2:30 to 4:30. Any records that can be replaced may be borrowed without charge for a period of forty-eight hours.

ART APPRECIATION

FOR KINDERGARTEN AND FIRST GRADE CHILDREN

Saturdays at 9:00, 11:00, and 1:15 o'clock

Sept.	11	Registration
	18	Rainbow Colors in Tahitian Landscape by Paul Gauguin
	25	Deep Tones in Chet La More's Hi Diddle Diddle
Oct.	2	Work of Filippino Lippi and Luca della Robbia
	9	Old Books of Many Kinds
	16	Sparkling Glass of Today and Yesterday
	23	Furniture and Tapestry
	30	Gay Dishes from the Past
Nov.	6	Many Colors in John Soble's Sixth Avenue
	13	Tahitian Mountains by Gauguin
	20	Red Horses by Franz Marc
Dec.	4	Blues and Greens in a Van Gogh Landscape
	11	Fifteenth Century Christmas Picture
	18	Graceful Line in Di Cosimo's Tondo
Jan.	8	Leline by Theodore Johnson
	15	Balance in Frieseke's Silhouette
	22	An Ancient Marble Ram
	29	Linear Pattern in Manship's Night
Feb.	5	Color with Sculpture
	12	New Houses in Brazil
	19	Gray Hues in Seated Girl by Floch
	26	Delicate Grays in John Carroll's White Lace
Mar.	4	Driftwood by Julian Levi
	11	Soft Tones in Severini's Still Life
	18	Portrait by Di Chirico and Figure Study by Hofer
	25	A Laufman Landscape and a Harshe Interior
April	1	Still Life by Henry Lee McFee
	15	Abstract Painting by Soutine
	22	Bright Colors in Jean MacLane's Beach Picture
	29	Ballet Dancer by Gertrude Schweitzer
May	6	Rooms from Many Countries
	13	The Fire by Elizabeth Olds
	20	Water Color from the Toledo Artist Show
	27	Oil Painting by a Toledo Artist
June	3	Review of Children's Pictures
	10	Closing Program

THE TOLEDO MUSEUM OF ART NEWS

ART APPRECIATION

FOR SECOND, THIRD, AND FOURTH GRADE CHILDREN

Saturdays at 9:00, 11:00, and 1:15 o'clock

Sept.	11	Registration
	18	Design in Clay
	25	Chinese Horse of Clay
Oct.	2	Treasures in Our Museum
	9	Chaim Soutine and Fun with Color
	16	Two Tug Boats by Rosen
	23	Flower Girl by Karl Hofer
	30	Drawing with a Brush
Nov.	6	Mexican Girl with Bananas by Rosenthal
	13	Edward Hopper's Painting Tells a Story
	20	Paul Gauguin's Colorful Mountains
Dec.	4	Stone Carving in a Cloister
	11	Gaily Painted Stove from Switzerland
	18	Christmas Story Told by Flemish Artist
Jan.	8	Tiny Clay Figure from Egypt
	15	End of Summer by Gladys Rockmore Davis
	22	Landscape Colors in Inness' Painting
	29	An Old-fashioned Portrait
Feb.	5	Edgar Degas' Three Dancers in Pastel
	12	On a Merry-go-round by Reginald Marsh
	19	Greek Myth in Tapestry
	26	Writings on Clay
Mar.	4	Three Greek Vases
	11	Siamese Dancer in Wood and Gold
	18	Night Colors in New Moon by Hilde Kayn
	25	Bright Flowers Painted by Matisse
April	1	Glass 4000 Years Old
	15	Frieseke's Painting of a Little Girl
	22	Rooms from Many Countries
	29	An American Water Color Painting
May	6	Yellows and Golds in Goya's Bull Fight
	13	Cool Greens in Cezanne's Glade
	20	Pattern in Schweitzer's White Ballet
	27	Van Gogh's Houses at Auvers
June	3	Vacation Picture by Jean MacLane
	10	Closing Program

ART TALKS—LEGENDS IN PAINT AND STONE

FOR ALL CHILDREN

Saturdays at 1:30 and 3:15 o'clock

Sept.	11	Registration
	18	Treasure Storehouse
	25	King Tut Slept Here
Oct.	2	The Case History of an Egyptian Mummy
	9	A Psychological Panorama
	16	The Theatre of the Greeks
	23	From the Shop of Angelo Beroviero
	30	Josiah Wedgwood Bids against a Duke
Nov.	6	The Buried Cities of Seleucia, Opis, and Akshak
	13	Discovered in a Cambodian Jungle
	20	A Kneeling Saint
Dec.	4	The Hundred Guilder Print
	11	Courtroom and Cafe Society
	18	The Romance of the Cloister
Jan.	8	Stained Glass—The Voice of the Cathedral
	15	The Mirrour of the World
	22	Wood, Porcelain, and Bottle-glass
	29	St. Jerome in the Wilderness
Feb.	5	Virgin and Child
	12	From the Court of Henri II
	19	Etatis Suae 21
	26	With a Wine Glass
Mar.	4	Bull Fight
	11	They Called Him Man of the Woods
	18	From the Studio of Rubens
	25	A Girl and a Green Jardiniere
April	1	Ballet
	15	He Wiped the Mud of Holland from His Palette
	22	The Simple Truth
	29	Barnyard Stampede
May	6	Bananas, Bananas, Bananas
	13	Opposing Faces
	20	Blue Period Rose Period
	27	A Negro Dancer, Melting Snow, and a Lavender Treetrunk
June	3	The Sculptor Speaks
	10	Closing Program

MUSIC APPRECIATION FOR CHILDREN

Music Appreciation classes are offered on Saturdays for children of all ages. For the youngest group, from age four to eight, the elementary class gives them their first experience in learning to listen to music, beginning with the simpler compositions, many of them telling some story. They learn to feel rhythm and to participate in the music through action and singing. This class is held at 10:15 o'clock. The intermediate class, at 11:00 o'clock, for ages eight to eleven, continues the process of learning to listen, using more involved pieces of music. The children begin to explore the structure of music, to become familiar with some compositions by noted composers of the past and present. Advanced music appreciation, at 9:00 o'clock, is planned for children over eleven who have spent some time in the intermediate class. More thorough study is given to composers and compositions and notebooks are kept. In all classes the music discussed will be played on the piano or on the phonograph.

Music classes for Junior High and High School students are described below.

ADVANCED HARMONY

FOR HIGH SCHOOL STUDENTS

Saturday Mornings at 9:00 o'clock

A class in advanced harmony is offered for high school students. Continuing a policy of cooperation with school officials of Toledo and Ottawa Hills, high school credit up to one-half point will be offered for students who successfully complete course requirements. Other students with background in harmony may enroll without credit.

NINETEENTH CENTURY MUSIC IN RETROSPECT

FOR ALL HIGH SCHOOL STUDENTS

Saturday Mornings at 11:00 o'clock

Sept.	11	Registration
	18	Some Trends in the Music of Today
	25	Music at the Turn of the Century
Oct.	2	Popular Music of the Gay Nineties
	9	The Symphonic Poems of Richard Strauss
	16	Tchaikovsky: Symphony No. 4 in F Minor
	23	Brahms: The Double Concerto
	30	The Chamber Music of Brahms

Nov.	6	Preparation for the Cincinnati Orchestra Concert
	13	Wagner and the Music Drama
	20	Lohengrin
Dec.	4	Schumann: Quintet in E Flat Major
	11	Mendelssohn: The Scotch Symphony
	18	Christmas Music
Jan.	8	Smetana and Dvorak
	15	Charpentier: Louise
	22	The Fauré Requiem
	29	Bizet: Carmen
Feb.	5	Gounod: Faust
	12	Preparation for the Minneapolis Symphony Concert
	19	The Fantastic Symphony of Berlioz
	26	The Russian Five
Mar.	4	Moussorgsky: Boris Godounoff
	11	Liszt, the Man of Many Talents
	18	Chopin and the Piano
	25	Puccini: La Bohême
April	1	Verdi: Otello
	15	English Composers of the Nineteenth Century
	22	The Roots of Nationalism in Music
	29	American Folk Music
May	6	Church Music of the Nineteenth Century
	13	Schubert and the Art Song
	20	Schubert: The Trout Quintet
	27	Rossini: The Barber of Seville
June	3	Weber's Romantic Operas
	10	Back to Beethoven

MOTION PICTURES

Motion pictures, the art that informs as it entertains, will be shown free each Saturday afternoon at 2:15 and 4:05 o'clock in the Auditorium. Adults as well as children are invited, and admission is free without ticket.

Programs have been selected with an eye to diversity and quality. Movies that correlate with Museum courses and exhibitions as well as school studies form the basis of each weekly performance. Travelogues describe the strange arts, the crafts, music, history, geography, customs and hobbies of the multitude of peoples inhabiting our "one world"; and science films predict our "world of tomorrow."

Official war pictures produced by Government agencies and selected from Hollywood productions record the current progress of the war and review methods of training our boys for combat duty.

Popular weekly Walt Disney animated cartoons, and several fictional feature pictures scheduled serially or as all-day holiday recess programs have been added for entertainment.

MUSEUM NEWS

Betty Parker Theodorides has returned to the Museum School of Design staff after a year's leave of absence. During her stay in Washington, D.C., she was associated with the Office of War Information and also with the Graphic Division of the Office of the Coordinator of Inter-American Affairs.

Katharine Swartzbaugh has been appointed an Instructor in the Educational Department, replacing Nancy Seiberling, who has resigned. Miss Swartzbaugh is a Toledo girl, attended Scott High School and Emma Willard School, Troy, N.Y. She received her B.A. from Smith College, where she majored in art. Among her professors were both Mr. and Mrs. Clarence Kennedy. While Miss Swartzbaugh's work will consist chiefly of art talks to children, she is also a painter and sculptor. Her oils, water colors and stone sculpture have been exhibited in the galleries of the Smith College Museum, and she was art director and scene designer for the Dramatic Association, and a member of Alpha Phi Kappa Psi, honorary arts society.

Evelyn M. Wahlgren has been appointed Instructor in music for children. Miss Wahlgren is a graduate of Lindenwood College, St. Charles, Missouri, and recently completed the work for her Master's Degree at Oberlin College. She is both a pianist and organist and has had considerable experience in choral work for children.

The Museum's Van Gogh paintings, The Wheat Fields and Houses at Auvers will be absent from their accustomed places during October and early November. They will be in New York as part of the important Van Gogh Exhibition arranged in aid of The Queen Wilhelmina Fund and The American Women's Voluntary Service, which will be held at the Wildenstein Galleries. Mrs. Frank D. Roosevelt and H.R.H. Princess Juliana head the list of patrons for the exhibit.

Through the courtesy of the Retail Merchants Board several of our local stores are planning window displays in cooperation with the Museum, announcing its fall activities. The opening of Museum classes for adults and children will be publicized by the Lasalle & Koch Company, Lamson Brothers, The Lion Store, B. R. Baker Company, and Sears-Roebuck Company. The Community Traction Company, as for many years past, will carry announcements of Museum activities on its street cars and busses.

CALENDAR OF THE WEEK

SUNDAYS:	3:00 P.M.	Tours and Talks in Museum Galleries
	4:00 P.M.	Educational Concerts and Recitals
TUESDAYS:	10:30 A.M.	Music Through the Seventeenth Century
	2:00 P.M.	Clothing Appreciation
		Color and Design
		First and Second Year Drawing From the Model
	4:15 P.M.	Art Activities in the School
		Participation in Teaching Art in the Schools
	7:00 P.M.	First and Second Year Modelling
		First and Second Year Tempera Painting
		First and Second Year Water Color Painting
		Renaissance Art Outside Italy
	7:30 P.M.	Pre-Concert Lectures
WEDNESDAYS:	10:00 A.M.	First and Second Year Modelling
	2:00 P.M.	Home Furnishing
		First and Second Year Water Color Painting
THURSDAYS:	10:00 A.M.	Form and Analysis of Music
	2:00 P.M.	First and Second Year Drawing
	4:00 P.M.	The Artist's Technique
	4:15 P.M.	Design in the World Around Us
		Teaching Art in the Classroom
	7:00 P.M.	Color and Design
		First and Second Year Drawing
		First and Second Year Graphic Advertising
		Home Furnishing
FRIDAYS:	1:30 P.M.	First and Second Year Graphic Advertising
	2:00 P.M.	Second Year Color and Design
	4:00 P.M.	Cultural Interchange Between Eastern Asia and America
SATURDAYS:	9:00 A.M.	Children's First, Second, Third, Fourth, and Fifth Year Color, Design and Drawing
		Harmony for High School Pupils
		Advanced Music Appreciation for Children
		Art Appreciation for Young Children
	10:15 A.M.	Elementary Music Appreciation for Children
	11:00 A.M.	Children's First, Second, Third, and Fourth Year Color, Design, and Drawing
		Art Appreciation for Young Children
		Nineteenth Century Music in Retrospect for All High School Pupils
		Intermediate Music Appreciation for Children
	1:15 P.M.	Art Appreciation for Young Children
	1:30 P.M.	Art Talk for Children of All Ages
	2:00 P.M.	Children's First, Second, and Third Year Color, Design, and Drawing
	2:15 P.M.	Motion Pictures
	3:15 P.M.	Art Talk for Children of All Ages
	4:05 P.M.	Motion Pictures